

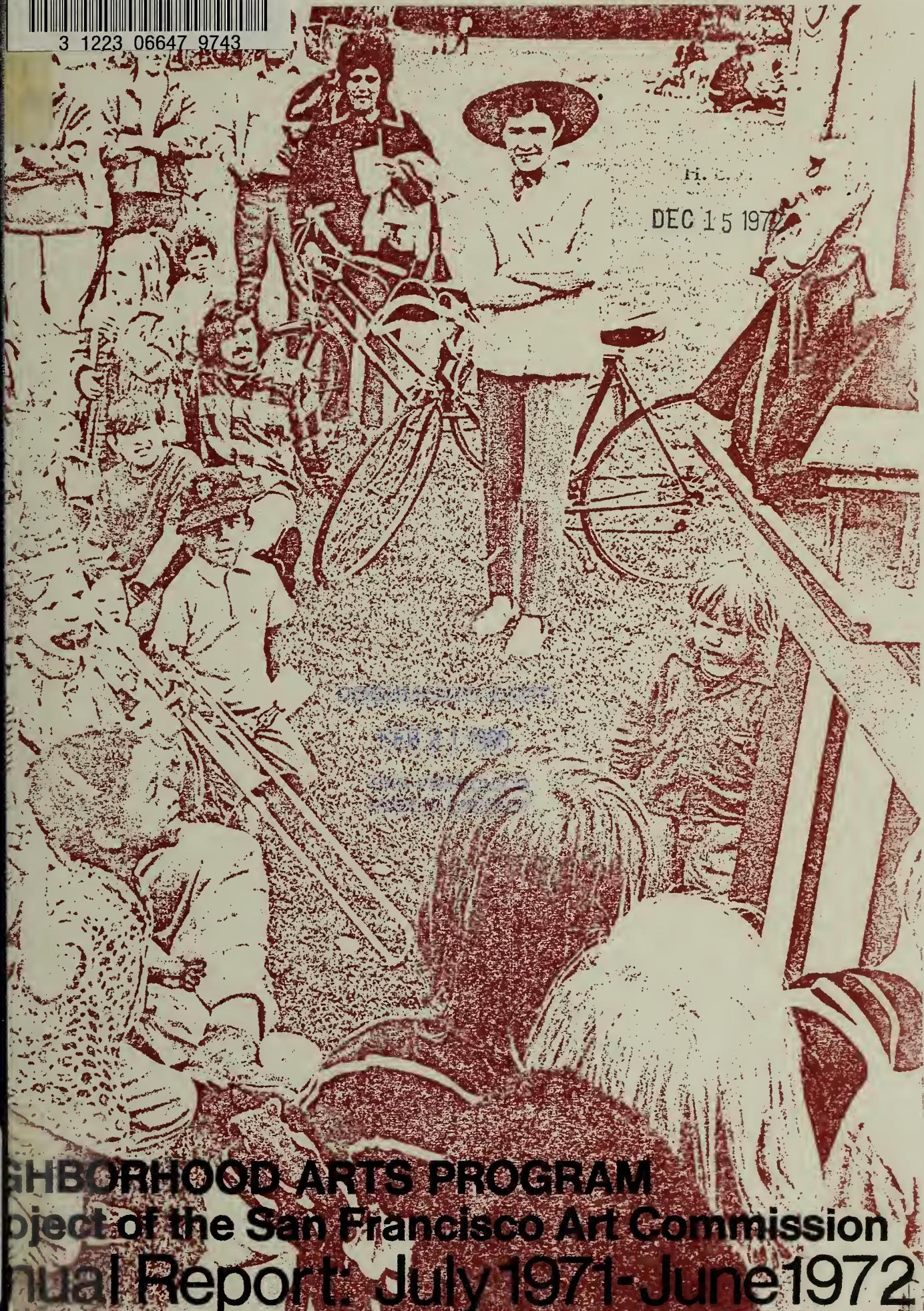
SAN FRANCISCO PUBLIC LIBRARY



3 1223 06647 9743

H. C.

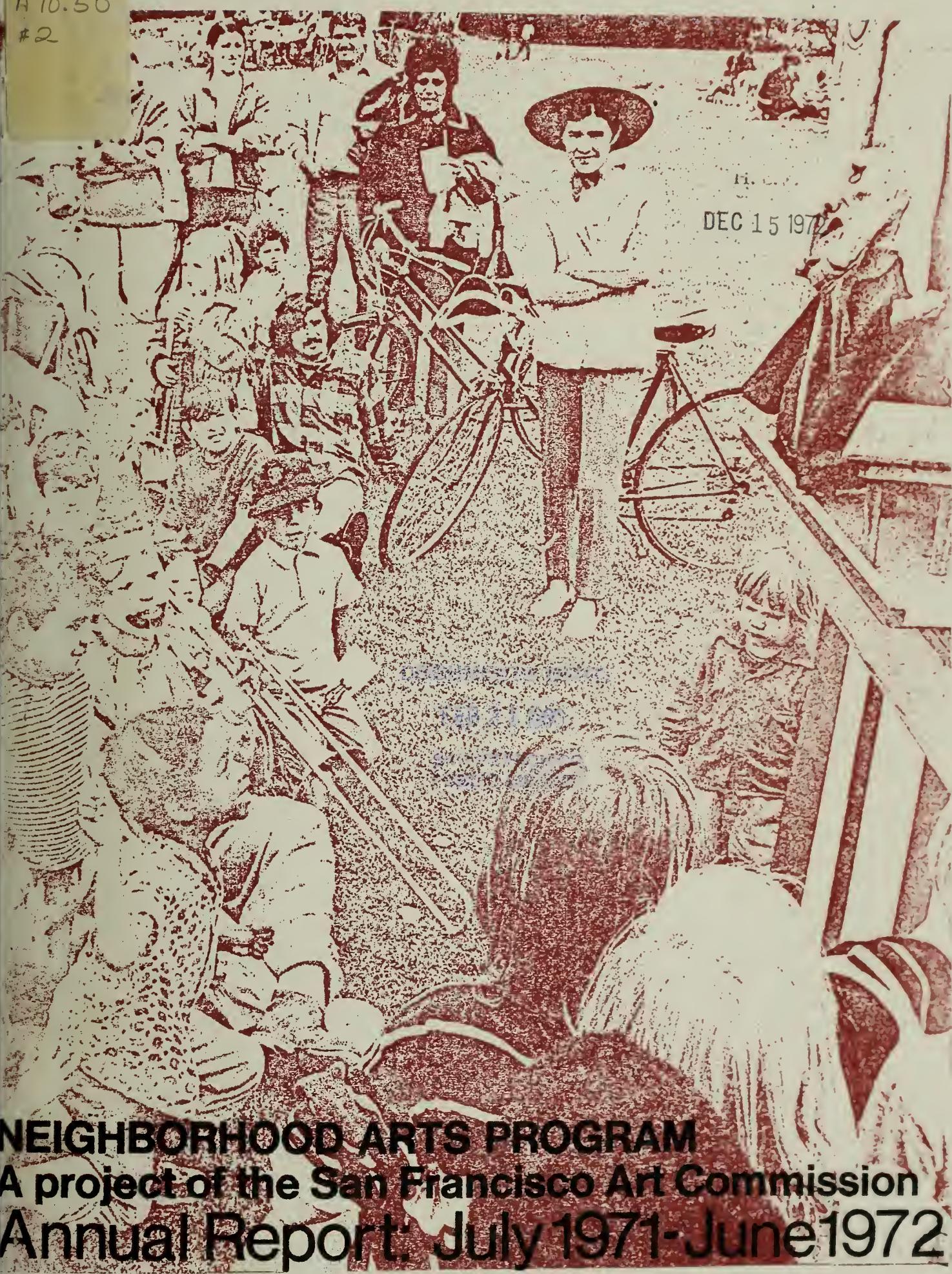
DEC 15 1972



D
REF
700.9794
Sa579a
1971-72

NEIGHBORHOOD ARTS PROGRAM
Project of the San Francisco Art Commission
Annual Report July 1971-June 1972

SF
A70.50
#2



NEIGHBORHOOD ARTS PROGRAM
A project of the San Francisco Art Commission
Annual Report July 1971-June 1972

5/S



San Francisco Public Library

Government Information Center
San Francisco Public Library
100 Larkin Street, 5th Floor
San Francisco, CA 94102

REFERENCE BOOK

Not to be taken from the Library

THE ART COMMISSION OF THE CITY AND COUNTY OF SAN FRANCISCO

JOSEPH L. ALIOTO, MAYOR

HAROLD L. ZELLERBACH, President

MARTIN SNIPPER, Executive Director

RUTH ASAWA

RAY TALIAFERRO

ERNEST BORN

ALEC YUILL-THORNTON

ERIC HOFFER

RANSOM M. COOK

THOMAS HSIEH

LORIA deGRAZIA

MRS. ANITA MARTINEZ

ED CALLANAN

DAVID MAYES

WILLIAM WALLACE

ANTONIO SOTOMAYOR

WALTER NEWMAN

The NEIGHBORHOOD ARTS PROGRAM wishes to thank the following persons and organizations for their invaluable support during the fiscal year 1971-72:

Boof Saperstein

THOMAS J. MELLON, Chief Administrative Officer, City and County of San Francisco

NANCY HANKS, Chairman, & VANTILE WHITFIELD, Program Director, Expansion Arts Program, National Endowment for the Arts

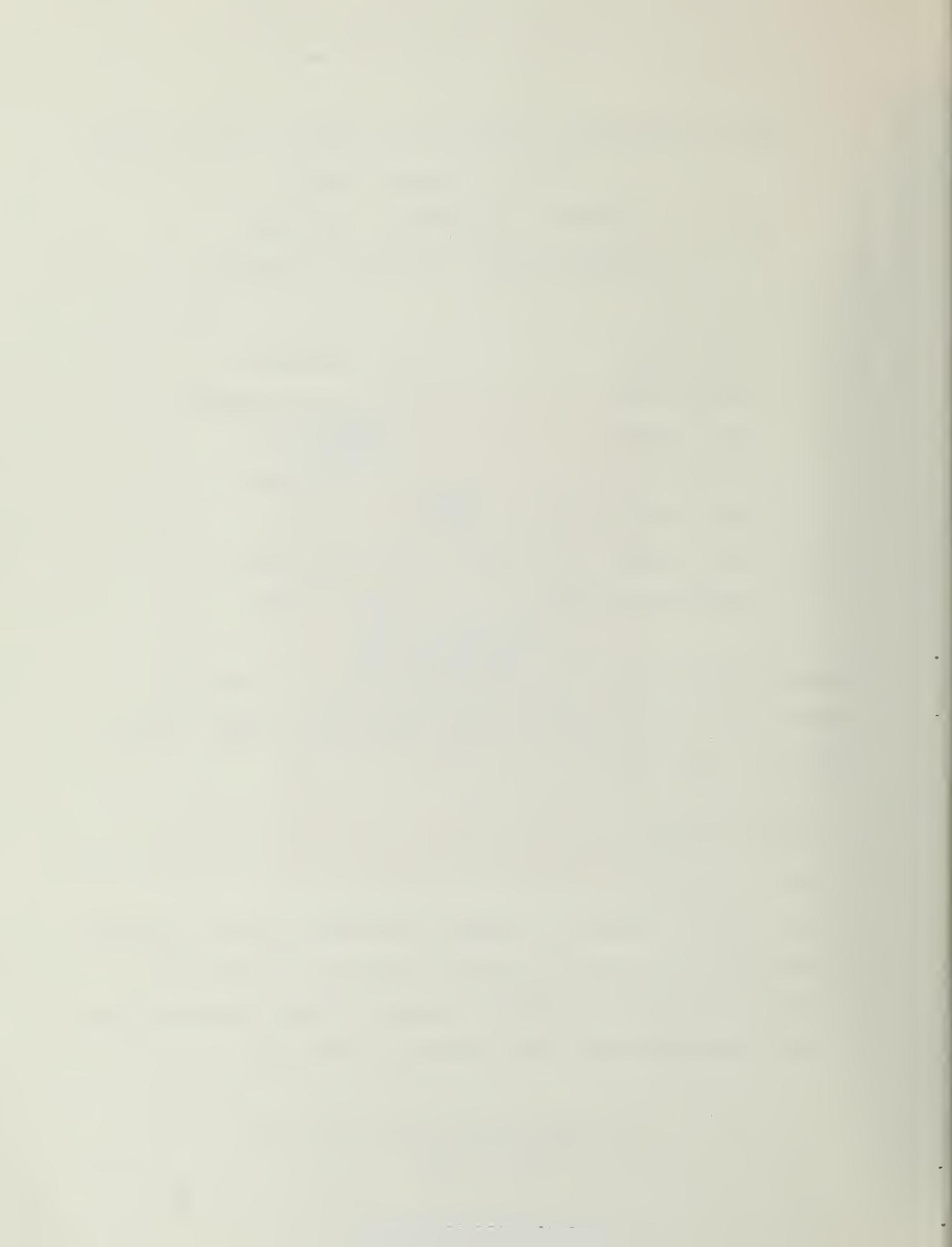
THE SAN FRANCISCO FOUNDATION, Llewellyn White, Associate Director

THE ZELLERBACH FAMILY FUND, Ed Nathan, Director

DOCUMENTS DEPT.

FEB 24 1980

SAN FRANCISCO
PUBLIC LIBRARY



NEIGHBORHOOD ARTS PROGRAM STAFF

OFFICE STAFF

Stephen Goldstine*	Director
Sylvia Martinez	Secretary
Christine Weiner	Secretary

PRODUCTION STAFF

Howard McHale	Staff Designer & Printer
Arlene Goldbard	Staff Designer & Printer
Jim "Buffalo" Bratrud	Production Co-ordinator
Keith St. Clare	Theater Technician
Paul Kleyman	Publicity Coordinator

PROGRAM ORGANIZERS

Bernice Bing	North Beach-Chinatown
Michael Catlett	Western Addition/Haight-Ashbury/South of Market
Maruja Cid	Mission
Charles Mills	Bayview-Hunter's Point
Marcia Rand	Richmond-Sunset-Marina
Roberto Vargas	Mission

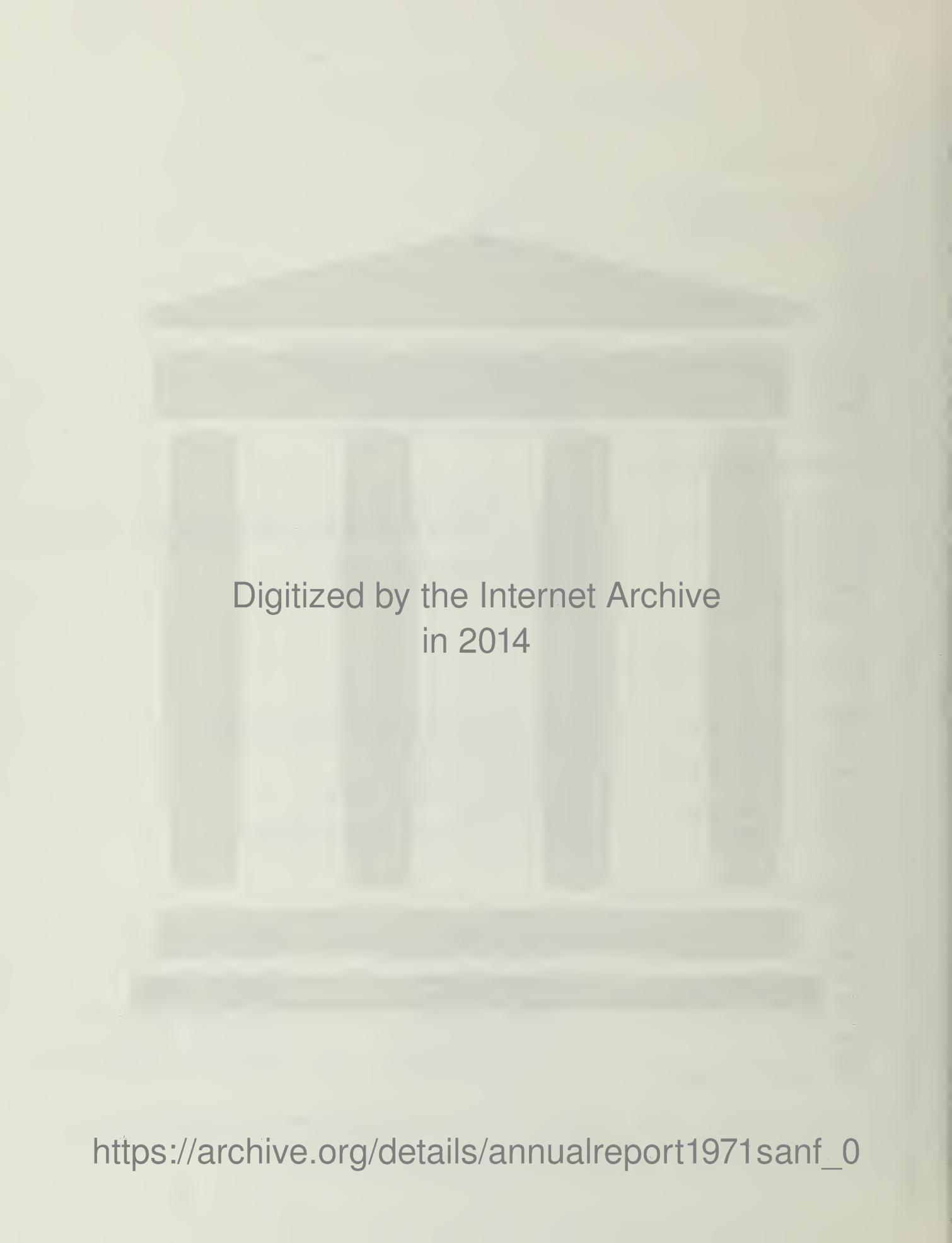
WORKSHOP COORDINATORS

Buriel Clay II	Black Writers Workshop
Jim St. Martin	Associated American Indian Arts
Rene Yanez	Galeria de la Raza
Lemmie Washington	Telegraph Hill
Keith Greer	Bayview-Hunter's Point
Irene Oppenheim	Noe Valley
Richard Herman	Black Light Explosion Company

WORKSHOP INSTRUCTORS

James Potts	Diane Moss	Betty Johnson
Carolyn Ogletree	Phillip Bailey	Candy Martin
Haniel Mugane	Eddie Thomas	Henry Wilson
Dorothy Parrish	Mike Harris	Sylvia Huey
Barbara Davis	Naomi Kraft	Yolanda Greenwood
Beverly Tresan	John Parkinson	Shirley Wong
Betty Wong	Julie Marlowe	Reginald Stephenson
Michelle Green		

*From January 1971 to April 1972 the Program was co-directed by Stephen Goldstine and Eric Reuther. Mr. Reuther was Administrative Director and Mr. Goldstine was Program Director.

A very faint, light gray watermark-like image of a classical building with four columns and a triangular pediment is visible in the background.

Digitized by the Internet Archive
in 2014

https://archive.org/details/annualreport1971sanf_0

The Neighborhood Arts Program

of the

San Francisco Art Commission

Some might see the role of a neighborhood arts program in such terms as "uplift", "doing good", or "bringing culture to the neighborhoods", and come on like Johnny Appleseed -- bent on planting their own favorite fruit in a lot of different soils without realizing that each of them could produce more, more diverse, wilder and more luscious fruits of their own with just a little bit of encouragement.

The Neighborhood Arts Program of the San Francisco Art Commission is no Johnny Appleseed. We are at most a Fertilizer, and in many cases only a Watering-Can, which is all San Francisco's neighborhoods seem to need to spring up, leaf out, blossom, and bear the fruits briefly described below.

We are now in our sixth year of encouraging the growth of that cultural variety that marks San Francisco as one of the world's most cosmopolitan cities. Realizing that the city's many fine museums and art schools have much to offer the people, but that the people also have much to offer each other, the Program has become the flow point of information among the entire city's art community.

So as not to offer any hindrance to this flow, the Program's demeanor remains casual, its facilities, equipment and services easily accessible, every day.

In an attempt to broaden the Program still further without altering it, we have tried especially in the past year to share those facilities and services with other city departments -- particularly the Recreation and Parks Department, the Library, and the Schools.

The crux of the entire Program is decentralization into the District Organizer System: Five Districts: Western Addition, Sunset-Richmond-Marina, Chinatown-North Beach, Mission, and Bayview-Hunter's Point -- (added in 1972 through a special grant from the San Francisco Foundation). Each district has an Organizer and a Workshop Coordinator who are artists known and respected in their respective neighborhoods. Each organizer has a budget of \$500 a month (since January 1, 1972), and \$225 a month is allowed each Workshop Coordinator, which they, knowing their own neighborhoods' wants and needs best, are free to spend without hierarchical red tape.

This system has resulted in an atmosphere of trust, even in neighborhoods where any government program is anathema. It is a fact of ghetto life nation-wide that many government programs generate

a lot of noise about themselves, and little else. Remarkably, although there is abundant, direct feedback in this situation, there has never been a single neighborhood challenge, to the manner in which money is spent, to the nature of the workshops, or to the special events.

WORKSHOPS MUSHROOM, ARE CUT BACK TO TWICE LAST YEAR'S HIGH.

The Neighborhood Arts Program's tuition-free workshops, designed for people of all ages in all areas of the plastic and performing arts, filled as quickly as they could be devised until, by last fall, there were 86 of them, and no end in sight. For reasons of quality and budget it was decided to limit them to a more manageable number, and by March, 1972 they were leveled off to around 70.

In line with our policy of strengthening locally-initiated projects rather than trying to "lay things on" the neighborhoods, some of these workshops were added to the several inexpensive classes in art, music and dance sponsored by United Projects, a widely known local and respected collection of art and service groups and individual artists housed in a Western Addition warehouse. Others are operated in conjunction with the Western Addition's Black Light Explosion Company, a dance-drama-music repertory group and school, about half of whose regularly scheduled

classes are sponsored by NAP. Devoted to creating an educational and gathering center for the community, Black Light also sponsored through NAP in 1971-72 Sunday afternoon jam sessions for area performers that regularly attracted 75 to 200 people.

In September, 1971, Black Light participated in a theater festival at New York's Lincoln Center produced jointly with the NAP-sponsored Black Writers' Workshop, whose Jim Potts provided the original script, "Beautiful Black Cat".

In the Mission, a mural project by the Galeria de la Raza collective of area artists was a graphic arts' parallel to the performing arts workshops mentioned above. Spearheaded by Galeria member and NAP Workshop Coordinator Rene Yanez, the ten indoor and outdoor murals were designed by professional area artists in different contemporary styles, and executed with the help of eight promising high school age apprentices who were paid with state and federal manpower money which NAP's Directors were instrumental in uncovering.

One, a three-story design at the Mission Rebels youth center includes a bright Aztec motif by two Galeria artists plus a large panel by internationally known cartoonist Robert Crumb, who also lives in the Mission. The youngsters who frequent the center chose Crumb's delightfully meaty characters over five other designs submitted to them, and they authored the words in the caption balloons.

Photographs of the mural have appeared in the San Francisco Chronicle, the San Francisco Flyer supplement to Rolling Stone magazine, and Time magazine.

The first of eight day-care centers in the area to be painted by the Galeria included a gingerbread exterior, a reception area done in super-graphics of the words for "children" in various languages, and rooms full of wildlife drawings, clowns, children playing, etc.

Several sculpted mini-parks are also planned.

(Other workshops are mentioned later, under district headings.)

PERFORMANCES AND SPECIAL EVENTS PACK THEM IN

In the past year nearly 150,000 people attended about 200 NAP-sponsored events: drama, dance, music, art exhibits, fairs, festivals, poetry readings, films, and holiday celebrations for children and the elderly. NAP sponsorship consists of equipment loans and other services described later, supplemental payments to performers, and organizational assistance. Among events sponsored wholly by NAP:

Rock Opera. The Lone Mountain College production of the rock opera Tommy, directed by John Pasqualetti, was a surprisingly big hit in 1971. NAP brought Tommy into Mission District's Dolores Park one sunny August Saturday, and over 5,000 San Franciscans

came to watch.

Dome. From Thursday to Sunday for three weeks in September, this multi-media, light, sound, and waterbed environment attracted over 500 youngsters of all ages every day to Wabe Theatre at Lone Mountain. Designed and built by Berkeley artist Rick Meyer with grants from the San Francisco and Rosenberg Foundations, it included a 20-foot translucent inflatable dome with a circular waterbed base, and projected and laser lights keyed through a computer to recorded and electronic music. For the artist, NAP sponsorship enabled him to demonstrate the portability of the piece, essential to subsequent gallery and museum offers, of which he received several.

Oshagatsu Festival. The Japanese community is the largest of San Francisco's smaller ethnic and social groupings -- of the kind NAP has tended to neglect, owing to its limited resources. Last year we did approach this community through Glide Church's Rev. Lloyd Wake to see whether we could help sponsor some event, and the Oshagatsu New Year's Festival was their response. This marked the first time since before World War II that all generations and social groupings of the city's Japanese enjoyed a non-commercial fair. Festivities were planned by the community members themselves, and most publicity was aimed specifically at the Japanese population, although non-orientals were welcome and did attend.

Featured were traditional Japanese dance, crafts (origami paper sculpture), music from koto to rock guitar, and the traditional all-day pounding of rice into flour for the unique Japanese confections called mochi. NAP also helped obtain a permit to close the street between the two community center festival sites for decoration and easy pedestrian flow.

Photo Fair. NAP supplied most of the services for the weekend, non-profit North Beach Photo Fair in Washington Square, organized by North Beach Camera and supported by several educational and community groups. It attracted over 40,000 people, making it the most successful of the dozens of outdoor and street fairs supported by NAP throughout the city, and it promises to become an annual.

Acme Dance Company. In the spring, New York's James Cunningham (at the urging of his old friend Marcia Rand, NAP Sunset-Richmond-Marina Workshop Coordinator) agreed to detour his nationally acclaimed Acme Dance Company to San Francisco during its cross-country tour, with NAP as the host. All Bay Area dance companies were contacted, and more than 100 people, many with little or no training, participated in three days of rehearsal-workshops and one day of outdoor performances with the eight-member company at the Palace of the Legion of Honor and the Band Concourse at Golden Gate Park. The sites were chosen by Cunningham, who has

performed in environments ranging from concert halls to the steps of the New York Stock Exchange, and the performances drew over 1,000 spectators. Dancers and theatre artists called them major events, opening up new concepts in relating to diverse theatrical environments.

The final event we will note was not solely sponsored by NAP, however, we devoted many of our resources to it in the hope that it will become an annual institution.

Book Fair. Over 15,000 people attended the First San Francisco Book Fair during its two free days in December at the Hall of Flowers in Golden Gate Park. 50 Independent Bay Area publishers forming the non-profit Friends of Books and Comics participated to promote the young but vigorous West Coast publishing scene. NAP contributed manpower, publicity, printing, afternoon performances, sound equipment, and a working exhibit of multilith printing techniques in the belief that the growth of local publishing will be a significant stimulus to both the visual and the literary arts in San Francisco. (The Fair did not go by without criticism for its minimal Third World community participation. Such feedback through NAP and other sources has made the members of the organizing group aware of the need to actively seek full community involvement.)

INTER-AGENCY COOPERATION: TWO MEAGER BUDGETS ARE LESS MEAGER THAN ONE

As the city's budget races against the mechanisms of urban breakdown, we must learn to do more with less, and faster, than ever before. With that in mind, NAP has tried to use the facilities and resources of other agencies, and to share its own with them.

Recreation and Parks. Meetings with heads of this department revealed that they needed more workshops and performances in their under-used facilities, while we sorely needed spaces. Thus we have been able to refer local groups and individuals to Recreation and Parks -- one such connection having brought about a stained glass workshop in Golden Gate Park -- and the way has been eased for increased cooperation in the future.

The Library. Library branches throughout the city represent a natural system of cultural centers. Although the Library has provided San Francisco with free presentation of all kinds for a long time, an arrangement with NAP in 1972 for sharing funds and branches made possible many more activities than under the Library's painful budget alone. Last year the new arrangement resulted in four presentations each of: the remarkable one act comedy, "The Dock Brief" by John Mortimer, acted by Irving Israel and Cyril Clayton; an intercultural poetry series; concerts by songwriter and novelist Marilyn Hoff; and a Chinese classical music group of 15 members, the "Flowing Stream Ensemble".

San Francisco Museum of Art. When the Museum announced early in the year that it would sponsor a series of Mix programs combining the talents of local ethnic minority performers and well-known entertainers, NAP was consulted on programming in general and for contacts with neighborhood groups. A monthly series of free Sunday concerts in the Museum's auditorium, and seven summer concerts in Civic Center Plaza were planned. NAP made many contacts for the Museum and provided technical advice and equipment including its outdoor stage.

The Schools. Several workshop and performance arrangements with the San Francisco Public Schools were tried during the year. For two months, the NAP supported Black Light Explosion Company and Black Writers' Workshop participated with other Third World Groups in lunch-hour performance-demonstrations at the John Adams Adult School -- so successfully that opportunities for continuing the arrangement are being explored.

NAP, the Schools and the San Francisco Symphony joined forces and enabled musician Randy Horton to create the Afro-American Sinfonia in January, 1972. NAP provided sheet music and minor expenses, the Schools lent a rehearsal auditorium each Saturday afternoon, and the Symphony lent instruments. Initiated by NAP, the project will continue this year.

Special workshops in the schools included those led by dancer Julie Marlow, described later under Chinatown-North Beach, and

arts classes by Dietje Bowler in the Noe valley area, under Mission.

With The San Francisco Art Institute, NAP began an arrangement whereby students will earn up to eight units toward their degrees by teaching art in various community programs, with NAP supplying materials for the classes.

The City Museums: The De Young and the Legion of Honor. NAP will help plan the use of the De Young's Trip-Out Truck, the city's only art-mobile, in the coming year, and is consulting with the Museum about the new ethnic art collection for the East Wing. Also, the Legion of Honor provided space for the Acme Dance Company performances mentioned previously, was impressed with them, and has inquired about bringing more dance to its Hearst Court.

WHAT GOES ON AT THE CENTER OF A DECENTRALIZED SYSTEM?

The NAP Office Staff assists neighborhood groups in locating office, performance, rehearsal, and workshop space, in contacting the proper financial sources and writing proposals, and by lending equipment, designing and printing leaflets and posters, and helping with publicity in other ways:

Publicity Coordinator Paul Kleyman elected to extend the decentralization process by instructing community groups in using publicity techniques themselves. It is more democratic, more

efficient, and anyway there are more of them than there are of us. Central to this is NAP's booklet "How to Manipulate the Media", including a model press release, advice on how to approach radio, television and print media for coverage, lists of local contacts, and instruction in planning benefit concerts. Kleyman also consults directly with community groups on their particular media needs.

25 Groups benefited from NAP's publicity services last year. This year, 69 have, 15 of whom were personally consulted.

Printing and Design Coordinator Howard McHale and his assistant Arlene Goldbard have amazed even the Gestetner Corporation with their virtuoso acuity on that firm's multilith equipment. Every week, Howard, Arlene, and volunteer Roger Bayless -- a Conscientious Objector and extraordinary artist -- design and print 10 to 15 leaflets, print another 10 to 15 designs provided by the neighborhood organizations, electro-stencil some 8 more for those who have their own design and printing facilities, and design about 3 large posters which NAP is unable to print due to equipment limitations. About 25 jobs a week are printed here, at a ream of paper each, or about 650,000 sheets a year. A darkroom has also been built, for enlargements, fine screening, and other processes necessary for greater use of photographs in printing.

Believing that designs originated by the sponsoring or performing groups are most expressive, Howard and Arlene established a one-day crash course in how to effect a simple and striking poster with mimeo equipment, printing in two or three colors. Classes are held about twice a month, and are limited to eight or ten people for maximum input and exchange.

Equipment Bank Coordinator Jim Buffalo Bratrud and his assistant Keith St. Clare manage loans of, and assist in setting up and operating, projectors, lighting and sound equipment, and the NAP stage truck. They also train neighborhood people in the use of the equipment, and St. Clare has begun to teach a free course in technical theatre. Eighty local groups benefited from these services during 1970-71.

Secretaries Tina Weiner and Sylvia Martinez kept operations moving by performing general secretarial duties, channeling community groups and individuals to the proper NAP contacts, meeting the public flow into the office, and informing District Organizers and Workshop Coordinators how they stood vis a vis their budgets.

AND OUT IN THE DISTRICTS...

The Mission. Two half-time Organizers -- Roberto Vargas and Maruja Cid -- give balanced coverage to the multitude of cultural elements among the city's Spanish-speaking people. Roberto, a

Nicaraguan who has lived in the Mission for 22 of his 30 years, is a leader in the barrio poetry movement whose work has been nationally anthologized. He organizes with a broad base of contacts, particularly among the community's younger members, and in recent months has been busy creating a new Third World press and communications voice. Maruja Cid works closely with Casa Hispana de Bellas Artes, coordinating festivals, exhibits and performances reflecting the community's interest in keeping its rich heritage alive. In 1971, she helped schedule two months of programs extending from Dia de los Muertos, Halloween celebrated more seriously among Hispano-Americans than among whites) to Christmas.

The two Organizers complement and reinforce each other, for, unlike the white community, polarized by generation and credibility gaps, the Mission gathers more easily around its sense of identity even though social and political differences are keen.

The focus of Workshop Coordinator Rene Yanez has been the Galeria de la Raza, discussed earlier. His workshops have been consistently imaginative. For example, a statid figure drawing workshop was enlivened and given context and depth by standing the model among motorcycles, billboards, traffic lights, etc.

Yanez uses his budget to aid other educational projects in the area as well. The LaRaza Silk Screen Center, a non-profit

printing and training service created by Mission artists, is now operating independently, thanks to his support through NAP.

The Mission also includes the mostly white Noe Valley area, where Workshop Coordinator Irene Oppenheim established several successful classes during the year including a poetry workshop for adults which drew 15 to 20 local writers a week, and now plans publication and group readings of their poetry.

For children in the area, there was a Monday afternoon experience called the Princess of Argyle. In a neighborhood plant store, the Princess -- Bethany Bruno -- using a parachute "cloud" and other devices, told stories that were acted out and modified by the audiences of tots. There were also lessons in growing things and starting window-box gardens, and appearances by the royal entourage -- the Neighborhood Clown, Gary Guitar, a local puppeteer, and other volunteers. The Princess played to an average of 25 children a week, though once 50 parents and children showed up.

An American Indian Arts project was also located in the Mission, though Indians are transient and scattered in the city, and effecting a program that would attract them and serve their interests was especially difficult. Coordinator Jim St. Martin, a 25-year old Paiute student at the San Francisco Art Institute, began with a contemporary art approach, but, to his surprise, it

gravitated toward traditional expressions. Classes range from photography to bead-craft, and events from traditional pow-wows to film showings, exhibitions and festivals. Demand for instruction and work in poster design precipitated the creation of the Silk Screen Center, and an Indian community art gallery is projected for 1972.

(An interesting side effect of the project was in influx of young Indians into the Center and into the community's leadership -- a challenge to the decision-making power of older Indians. This development reinforces NAP's contention that art, when unbound from schools and museums, can be a great energizer in a community's life. And traditionally, Jim St. Martin pointed out, art inundated all aspects of Indian life. "It's part of our clothing, our utensils, our religion, our philosophy -- everything.")

Chinatown-North Beach Organizer Bernice (Bingo) Bing, a painter with a masters degree from the Art Institute, grew up in Chinatown -- the most picturesque, and densest, poverty area in the city. She works with such organizations as the Chinatown YMCA, the Chinese Cultural Foundation, the local library branch, and several non-Chinese groups in adjacent North Beach as Organizer, Workshop Coordinator, and sometime instructor.

She worked with North Beach Camera on the Photo Fair described earlier, and hired dancer Julie Marlowe to work with children in

Washington Irving elementary school teaching fourth through sixth graders dances from Indonesia, the Phillipines, China, and Middle Europe, and being taught, along with the other kids, by some of her students, the Penguin, Big Stuff! (a folk dance from El Salvador), a Chinese Classical dance (which one kid taught all the fifth graders, then performed at an assembly), and two Ogallala Sioux dances (done by a fifth grader in full regalia at an assembly, accompanied by his mom, grandpa, and uncle).

This program was so successful that Julie Marlowe has been hired by parent groups to teach in two other schools in the city next year.

Other classes have included Chinese embroidery, cloisonne (metal enameling), macrame, leather work, painting, rubbings, puppet craft, and candlemaking. Although classes emphasize traditional Chinese crafts, the youngsters have also become interested in African and South American designs and techniques.

One of Bingo's special projects is the Flowing Stream Ensemble -- possibly the nation's only young multi-racial Chinese classical music ensemble -- formed by ten musicians including two of NAP's art and craft instructors, Shirley and Betty Wong, and including several members with little or no musical background, who are learning from the others. The Ensemble is devoted to rediscovering the vast, rich heritage of Chinese music, little of

which has been played or heard in the United States, and has performed throughout the city at fairs, libraries, concerts, and on television.

Sunset-Richmond Marina Organizer Allan Poole, a Conscientious Objector, no-pay volunteer, and professional folk musician, has created many children's performances and programs in the area, and performed with his wife Linda in thirteen of the San Francisco Housing Authority's centers for the elderly during the Christmas season. Poole replaced dancer Samantha Thomas, who had operated as both District Organizer and Workshop Coordinator, when she left to marry. Following up on the success of her dance programs, NAP hired Marcia Rand as Workshop Coordinator and teacher. Before coming to NAP, Marcia taught at the Cornell University and Connecticut College summer dance workshops and was a member of New York's Lucas Hoving Dance Company. Aside from dance workshops, she has established classes in other subjects, among them creative calligraphy and advanced photography.

The Western Addition. It seemed to be the year for cooperation in the Western Addition. The Black Light Explosion Company's building was gutted by fire shortly before Christmas, they were invited to move into United Projects by Director Jim Larkin, and now the two organizations are working closely together on many educational and community benefit projects.

Another example of cooperation, and possibly the most significant event of the year, was the formation to the West Coast Black Theater Alliance. Like most art communities in the country, black theatre here has been fragmented. The success of several collaborations through NAP convinced Workshop Coordinator Buriel Clay and Organizer Michael Catlett that black theatre in the Bay Area could only grow by sharing ideas, resources, energies and information. They set about trying to encourage such collaboration, and by the end of the year there was an Alliance of ten groups starting work on its first joint production.

The Alliance also sponsored a ten-week comprehensive theater course with instruction from three of the member groups plus technical theater instruction by NAP's Keith St. Clare.

The five-year old Black Writers' Workshop, directed by Buriel Clay and supported by the San Francisco Foundation and Douglas House Foundation, held classes during the year in creative writing, poetry, playwriting, art, black history for children, acting for children, teen-agers and adults, and Swahili -- indispensable, Clay said, to exploring black historical and linguistic roots.

The Workshop also established a monthly lecture series with writers such as novelist Herbert Gold, Pulitzer Prize-winning playwrite Charles Gordone, and poet-novelist-playwrite-film director Maya Anjelou, and began a twice-monthly series called

"Roots" -- collages of poetry and drama from its courses -- in which students from different classes meet and experience each other's work. Both these programs were open to the public.

The Workshop is also in its second year of stage production, an important follow-through of the writing classes without which talented new writers might have no hope of seeing their work come alive on stage.

This year saw the first Black Writers' Workshop quarterly journal, and other publishing possibilities are being explored -- one local publisher having already requested original scripts for a possible anthology. At the end of this fiscal year, the Workshop is sponsoring its first annual Langston Hughes - James Weldon Johnson Literary Award competition for aspiring Third World writers.

Finally, in early 1972, the Black Writers' Workshop got permission to perform and read poetry in State prisons. They have appeared at the Corona State Institution for Women, Soledad, and San Quentin, and San Francisco Sheriff Richard Hongisto has contacted them and other projects through NAP about performances at the County jail.

Bayview-Hunter's Point, the largely black sector along the Bay in the southern part of the city, is NAP's newest district. Charles Mills, the musician and stage director who organized the

the San Francisco Free Theater, was selected as District Organizer. Operating the program with a generous grant from the San Francisco Foundation, Mills began his work by setting up workshops in music, art and dance for younger residents of the district and by funding existing workshops which were in need of immediate support so that they could continue. One of these workshops was conducted by The Temple Art and Culture Center directed by Julia Middleton. In the fall of 1972 San Francisco Opera stage director Matthew Farrugio asked NAP if we knew some young black dancers who would audition for parts in Aida. The opera's choreographer Michael Smuin auditioned fifty dancers hoping to select six. He found that all twelve of the dancers from our workshop were "so good", the opera stretched his budget to include both the first six and their six understudies. Smuin described the final results in one sentence, "They were show-stoppers opening night."

In addition to workshops, NAP has promoted Art Festivals at Gilman Park and Bayview Park. There have been performances at Milton Meyer Community Center, an on-going weekly film program at the Sunnydale Self-Help Center, events co-sponsored by South-East Youth Development Corporation, as well as regular meetings with the Hunter's Point-Bayview Model Cities Art and Culture board and staff members.

Finally, in addition to our usual services to neighborhoods, NAP arranged to distribute free tickets to diverse events including James Brown, the Pacific Ballet and the Western Opera. On occasion we arranged with the S.F. Citizens League for busing to special events.

Thanks to an energetic and imaginative effort on the part of our talented Organizer Charles Mills, this San Francisco district has already become a vital part of our program.

GUIDE TO APPENDIX

APPENDIX A - SUMMER WORKSHOP SCHEDULE

KEY TO AREAS:

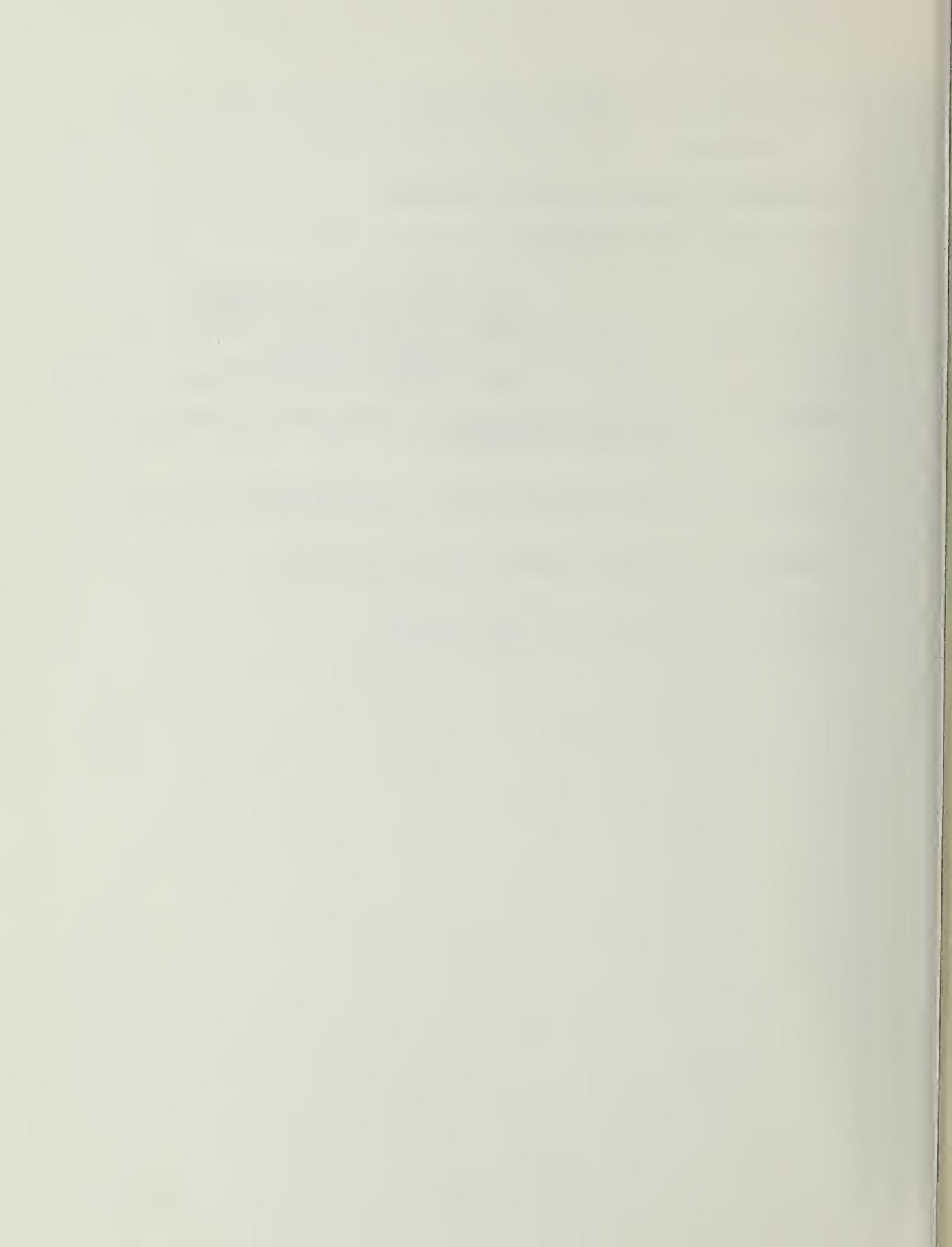
NV = NOE VALLEY
NBC = NORTH BEACH CHINATOWN
RSM = RICHMOND SUNSET MARINA
MIS = MISSION
WA = WESTERN ADDITION
BHP = BAYVIEW HUNTER'S POINT

APPENDIX B - COMMUNITY GROUPS AND INDIVIDUALS WHO RECEIVED PUBLICITY ASSISTANCE

APPENDIX C - ORGANIZATIONS USING NAP REPRODUCTION SERVICES

APPENDIX D - ORGANIZATIONS USING NAP EQUIPMENT

APPENDIX E - PERFORMANCES AND EVENTS



APPENDIX A - SUMMER WORKSHOP SCHEDULE

WORKSHOP	LOCATION	DAY & TIME	INSTRUCTOR	AGES	ARTS AND CRAFTS AREA
ARTS AND CRAFTS	Bayview Temple Community Center 15 Latona St.	M-T-W 1-2:30 pm	Nancy Gardner	6 - 12	BHP
ARTS	Southeast Youth Development Center 988 Gilman St.	M thru F 10-12 am	Linda Fields	9 - 13	BHP
SCULPTURE	United Projects 330 Grove St.	Thurs. 4 - 7 pm	Richard Herman	Teens	WA
JEWELRY/SCULPTURE/ BATIK	United Projects & BLEC	M, 10-11:30 pm W, 1 -2:30 pm	Regina Hogue	Teens	WA
PAINTING, SCULPTURE, CONSTRUCTION & CLAY	Chinatown Branch Library 1135 Powell St.	Sat 11:30-1:30 pm Wed 1 - 3 pm (field trips)	Betty Wong	6 - 12	NBC
MACRAME-WEAVING, PRINTED DESIGNS	Chinatown Branch Library	Tues 10-12 pm Thurs 1 - 3 pm	Shirley Wong	6 - 12	NBC
ARTS & CRAFTS (painting, drawing, sculpture, batik, animation, sand casting)	Tutorial Center 3008 24th St.	M thru F 1-4:30 pm	Mia Galaviz	4 - 14	MIS
PAINTING	American Indian Arts Assoc. 229 Valencia Street	Tues & Wed 10-12 am	Linda Slock	4 - 19	MIS
BLEADING TATHER	American Indian Art Assoc.	Friday 10-12 pm	Elaine St. Martin	4 - 19	MIS

APPENDIX A - SUMMER WORKSHOP SCHEDULE (CONTINUED)

<u>WORKSHOP</u>	<u>LOCATION</u>	<u>DAY & TIME</u>	<u>INSTRUCTOR</u>	<u>AGES</u>	<u>AREA</u>
AFRO JAZZ	Sunnydale Community Center 1654 Sunnydale	T - W 6 - 7 pm	DeeDee Moss	10-15	BHP
CREATIVE DANCE	United Projects 330 Grove St.	T & Th. 1-2:30 pm	Lavette Blake	Teens	WA
DANCE FOR CHILDREN	Telegraph Hill Neighborhood Center 660 Lombard St.	M & W 3-4 pm	Yolanda Greenwood	to 12	NBC
AFRO HAITIAN	Telegraph Hill Neihborhood Center	T & Th 7-8:30 pm	Michael Harris	Adults	NBC
MODERN DANCE	Seventh Avenue Presbyterian Church 7th Ave, Between Judah & Irving	Mon 4-5 pm	Marcia Rand	Teens & Adults	RSM
MODERN DANCE	Alternative Futures 2012 Pine St.	Fri 4-5 pm	Marcia Rand	Teens & Adults	RSM
CHILDREN'S DANCE & MUSIC WORKSHOP (ethnic dance & music, mime, and movement)	Washington Irving School 350 Broadway	Mon 3-4:30 pm	Julie Marlowe	8 - 10	NBC

APPENDIX A - SUMMER WORKSHOP SCHEDULE (CONTINUED)

GRAPHICS

<u>WORKSHOP</u>	<u>LOCATION</u>	<u>DAY & TIME</u>	<u>INSTRUCTOR</u>	<u>AGES</u>	<u>AREA</u>
PHOTOGRAPHY	North Beach Photo Lab 756 Columbus St.	Tues 10-12 am	John Wong	Teens (with cameras)	NBC

POSTER DESIGN & PRINTING	United Projects 330 Grove St.	Daily 10-12 am	Naomi Kraft	Teens	WA
CALIGRAPHY	Sharon Building Golden Gate Park	Wed 7-8:30 pm	Beverly Treasa	Adults	RSM
PHOTGRAPHY	American Indian Arts Assn 229 Valencia St.	T-W-Th 10 am-1 pm	Jim St. Martin	Open	MIS
SILKSCREEN	American Indian Arts Assn	Mon 10-12 am	Elaine St. Martin	4 - 19	MIS

MUSIC

<u>WORKSHOP</u>	<u>LOCATION</u>	<u>DAY & TIME</u>	<u>INSTRUCTOR</u>	<u>AGES</u>	<u>AREA</u>
MUSICIANS & SINGERS	United Projects	M T Th F 1-5 pm	Henry Wilson	Open	WA
WOODWIND & THEORY	United Projects	Mon 6-7 pm	Eddie Thomas	Open	WA

WORKSHOP	LOCATION	DAY & TIME	INSTRUCTOR	AGES	MUSIC
					AREA
PERFORMING ARTS MEDIA	United Projects 330 Grove St.	Sat 2-6 pm	Henry Wilson	Open	WA
CONGA DRUM	United Projects	Wed & Sat 12:30-2 pm	Sahib Malik	Open	WA
CONGA DRUM	United Projects	Tues & Thurs 1-2:30 pm	Deedra Blake	Open	WA
SOUL CHORAL GROUP	United Projects	W-Th-F 1-2:30 pm	Rhonda Gaskew	Open	WA
CONGA DRUM	Telegraph Hill Neighborhood Center 660 Lombard St.	Tues & Thurs 7-8:30 pm	Lemmie Washington	Open	NBC
RUDIMENTARY PIANO	Telegraph Hill Neighborhood Center	Mon & Tues 11-12 am	Sylvia Huey	6 - 12	NBC
WOODWIND WORKSHOP	Telegraph Hill Neighborhood Center	Tues & Thurs 7-9 pm	Eddie Thomas	12 - 18	NBC

APPENDIX A - SUMMER WORKSHOP SCHEDULE (CONTINUED)

THEATRE				
WORKSHOP	LOCATION	DAY & TIME	INSTRUCTOR	AGES AREA
PUPPETRY WORKSHOP	James Lick Playground Bungalow B 26th & Noe	M thru Th. 10-12 am	Irene Oppenheim	8 - 15 NV
STORY HOUR WITH PRINCESS OF ARGYLE	Douglass Park 26th & Douglass	Wed 11 am	Princess of Argyle	over 5 NV
ALLIANCE DRAMA WORKSHOP	United Projects 330 Grove St.	M-T-W 1 - 5 pm	Keith Grier, Jim Branch	Adults WA
PANTOMIME	United Projects	Fri 6-7:30 pm	Sandy	Teens & Adults WA
TECHNICAL THEATRE	Neighborhood Arts 165 Grove St.	M-T-W 7-9:30 pm	Keith St.Clare	experience WA required
MOVIES	United Projects	M-T-F 10-11:30 am	Fred Loveless	Teens WA
DRAMA	Black Writer's Workshop 394 Hayes St.	Tues 7:30-10 pm	Irwin McCunkins	Adults WA
THEATRE WORKSHOP	Black Writer's Workshop	OPEN	Ada Hall	Adults WA
ROOTS				

WORKSHOP	LOCATION	DAY & TIME	INSTRUCTOR	AGES	AREA
POETRY	573 Alvarado St.	Mon 8 - 10 pm	Eugene Lesser	Adults	NV
POETRY	Black Writers' Workshop 394 Hayes St.	Wed 7:30-10 pm	Arnim Johnson	Adults	WA
FICTION WRITING	Black Writers'	Mon 7:30-10 pm	Dorothy Parrish	Adults	WA
PLAYWRITING	Black Writers' Workshop	Thurs 7:30-10 pm	Jim Potts	Adults	WA
SWAHILI	Black Writers' Workshop	Sat 10 am-2:30 pm	Haniel Mugane	Teens & Adults	WA
CHILDREN'S WORKSHOP	Black Writers' Workshop	Sat 11:30 am-1 pm	Carolyn Ogletree	5 - 10	WA

APPENDIX B

COMMUNITY GROUPS AND INDIVIDUALS WHO OBTAINED
"HOW TO MANIPULATE THE MEDIA" FROM JANUARY TO
MARCH 1972. STARRED (*) ITEMS INDICATE THOSE
RECEIVING SPECIAL CONSULTATION

The People's Yellow Pages

Pat Davis, Balboa High School teacher

John Ratner (to use as models for one in London, England)

Dude Sheep Theater*

Institute of Psychology & Creative Art

Northeast Mental Health Association*

George Malony, publicity volunteer

Actors Ark*

E. S. Farkas, theater group

John Mann, artists group

Julie Marlow Dancers*

Transitions to Freedom, Inc.

Bay Soul Enterprizes

Radio KOOL, Lincoln High School*

American Indian Trade Center*

Grassroots Experience Theater

Coro Foundation Interns*

Department of Concerts and Lectures, University of California

Young Audiences, Inc.

Asian Community Center

Intersection: Center for Religion and Art

Economic Opportunity Council

Blue Bear Waltzes School of Music*

George Tsangas, Bernal Heights poets collective*

B & B Experimental Theater*

APPENDIX B (CONTINUED)

Vocations for Social Change

Electro Simulsense Theater

Rudolf Schaeffer School of Design

Research Organizing Cooperative*

Chinatown Area Youth Development

Becky Jenkins, S.F. Museum of Art

Neil Seidel, Ali Akbar Kahn School of Music

William Boyd, KPFA volunteer

Cogswell College

Sierra Club

Humanist Institute

Alamo Square Association

Freeway Barter Theater

Improvisations, Inc.*

E. L. Mudd, Mission High School counselor

Glen Davis, Public Relations volunteer

Santa Clara Valley Boys Chorus

Mrs. A. Novick, volunteer

Esther Brooks, theater group

South Bay Community Service Center

Bonita Koven, S. F. Museum of Art

Diamond Heights Street Fair group

Julia Marker, US-China Friendship Association concert

Florence Crittenton Home for Women

Shawl-Anderson Modern Dance Center

S. F. American Civil Liberties Union benefit

Transition Institute

APPENDIX B (CONTINUED)

Judith Freeman, volunteer

Raymond Bennett, Hunter's Point Art Gallery

American Friends Service Committee

Celebrity Arts Center

Office of Adult Services

S. F. Dancers Workshop

Bishops Workshop

The Little Show, theater

Codelia Stone, art group

People's Lobby, free performances

Richard Crandall, S. F. music group

Flowing Steam Ensemble*

Universal Mind Science

North Beach Photographic Art Fair*

**We would like to extend a special thanks to Bob Heald of KRON-TV for enthusiasm in publicizing the media booklet and referring many groups and individuals to NAP for publicity assistance.

APPENDIX C

ORGANIZATIONS USING NAP REPRODUCTION SERVICE

Actor's Ark

Actor's Lab

African-American Historical & Cultural Society

African Affairs Committee

Alternative Futures

Ann Halprin's Dancers Workshop

Asian Legal Services

B & B Experimental Theatre

Black Educational Theater

Blacklight Explosion Company

Black Writers' Workshop

Booker T. Washington

Black Students Union, Hamilton

Caligraphy Workshop

Capricorn Asunder Gallery

Carlos Carvajal's Dance Performances

Casa Hispana

Cathy Baker

Center for Special Problems

Central City Youth Council

Central City Youth Development

Chinatown Puppet Workshop

Chinese Cultural Center

Chinese Cultural Foundation

Circulo Teatro, San Francisco State College

Circus of One, S. F. Visual Arts

APPENDIX C (CONTINUED)

City Lights Poetry Theatre
City Wide Youth Council
Club Amigos del Teatro
Community Music Center
Contemporary Arts & Lectures
Cosmic Opera Workshop (Purple Submarine Players)
Crafts Workshop of Chinatown
CTNVYC
Dance Deo
DeeDee Moss - dance classes and performances
Donna Ledhowitz - Summer Dance Program
Doug Mekechnie
Dudesheep
Encounter Theatre
Everyday People WYCA
Everyone's Mind Circus
Festival of Artisans
Free City Puppets
Free Community Film Series
Freeway Barter Theatre
Galeria de la Raza
Gospel Concert
Glide Theatre Co./Glide Church
Grassroots Experience Theatre Company
Harriet Tubman
Horizons Unlimited

APPENDIX C (CONTINUED)

Hungry I

S. F. Indian Arts Center

Intersection

Japanese Community Youth Council

KWANT

Lawyers Guild Committee of Concern

Magic Jack

Mandala Theatre

Masquerade

Minority Ethnic Coalitions

Mission Arts Alliance

Mission Arts Collective

Mission Drawing Workshop

Mission Media KQED

Mission Neighborhood Health Center

Mission Neighborhood Talent Show

Misty Mountain Players

Model Cities

Neighborhood Arts Program

New Experimental Theatre Co.

New Society Youth Club

Noe Valley

N.U.A.N.C.E.

O.B.A.

Odyssey Studio (Dance-Music Workshop)

APPENDIX C (CONTINUED)

Off Haight Theatre
Olivet Presbyterian Church
Opportunity High School
Paltenghi Youth Center
Performing Arts Coffee House (YMCA)
Philadelphia Dance - Poetry Theatre
Performing Arts Workshop
Poetry Center
Poetry Workshop Noe Valley
Polytechnic Choir
Portrero Hill Youth Council
Project Artaud
Ray Sawyer
Raza-Hispanidad Festival
Rene Yanez
Resurrection Medicine Show
Roberto Vargas
Sacred Heart
Samantha Thomas' "Gypsy Gala"
Senior Citizen's Folklore
S.F. Chinese Cultural Theatre
S.F. Flyer
S.F. Mime Troupe
S.F. Newsreel Free Films
S.F. Street Musician's Guild
Shades of Time

APPENDIX C (CONTINUED)

Sisters of Blackness

Socialettes New Society Youth Club

Society of Greek Arts

South of Market Papa's Club

Spanish American Organization

Stoneage Theatre

Surf Co-Op

Telegraph Hill Neighborhood Center

Temple Methodist

Temple Parent

Theatre of Man

Union Wage

United Projects

W.A.G.E.

Western Addition Youth Council

Woodstock Church

Xoregos Dance Company

Y Coffee House

Youth Council News

YWCA

Zack Thompson Dance Company

APPENDIX D

ORGANIZATIONS USING NAP EQUIPMENT

Aztec Bar Indian Recreational Facility

Art & Culture

Audio Visual Creative Arts Workshop

Cultural Center Society

Afro American Cultural and Historical Society

Afro American History

B & B Experimental Theatre

Blue Lantern Theatre

Black Writers' Workshop

Blacklight Explosion Co.

Bay Area Indian Students (Telugu)

Black Educational Theatre

Blackman's Free Clinic

Booker T. Community Center

Board of Education/ESEA Title One

Black Women's Legal Defense

YWCA

Chinatown Neighborhood Youth Council

Connections

City Lights Poet's Theatre

Casa Hispana

Centro de Cambio

Community Design Center/U.C.

Chinese Culture Center

Carl Cole Business & Prop.

Center of the Arts

Dance Workshop/Julie Marlowe

APPENDIX D (CONTINUED)

Ann Halprin's Dancer's Workshop

Entropy

Emmaus House

El Tecolote

S.F. Street Artists Guild

Friends of Books & Comics

Temple Methodist Church

Gay Sunshine Collective

Goat Hill (HEW)

Glide Church

Glenridge Community Council

Harding Both And

Horizons Unlimited

Haight-Ashbury Films/New Community Cultural Center

H.A.N.D.

Hungry I

Haight-Ashbury Neighborhood Development

Intersection Center for Religion and the Arts

Indian Center/Arts Workshop

The Learning Place

Latino Youth Art Workshop

La Raza Accion Local

Mission Mediarts

S.F. Mime Troope

Mind Circus

Magic Theatre Church

APPENDIX D (CONTINUED)

Miraloma Co-op Nursery

Mandala Theatre

Mission Area Youth Carnival

Mission Summer Workshop

Neighborhood Arts (Mission)

Nation of Islam

Noe Valley Workshop

Nine Grand

24th Street Place

Potrero Hill Neighborhood House

Phillipino Festival

Project Artaud

Phillipino Ethnic Studies

Potrero View

Paltenghi Youth Center

Galeria de la Raza

RAP

St. Patricks Day Care

S.F. Free Theatre

Stoneage Theatre

Sunnyvale Housing Project

Shades of Time

South Park Community Center

Theatre of Man

Teen Agents for Action

Theatre Prospect

APPENDIX D (CONTINUED)

United Projects

Vanguard Productions/ YWCA

Western Addition Youth Center

APPENDIX EPERFORMANCES AND EVENTSAPRIL

The Fabulous Playmates performance
Black Light Explosion Company (two shows)
Poetry reading at Lincoln High
Black Writers' Workshop, two plays
Noe Valley Street Fair
Congo drums concert at State College
South of Market Papa's Club show
Raza Hispanidad concert
Gran Fraternidad Universal show
Gallery Opening - Carol Ogletree
Western Opera Theater
Horizons Unlimited performance
Mascarones

MAY

May Day Festival
Timmer Performance
Casa Hispana
Galeria de la Raza Exhibition
Grass Roots Experience Company
Film "The Appaloosa"
Cartoon Frolic
Poetry Reading at Golden Gate Branch Library

JUNE

Richmond Educational Project Picnic
La Raza gallery opening
Children's arts class party

APPENDIX E (CONTINUED)

Kinnyaku Gallery performance
Capricorn Asunder Gallery opening
Horizons Unlimited show
Mission Neighborhood Center show
Films at Casa Hispana
Aztec Films
Poetry Reading
United Films
Mission performance - Vargas

JULY

"Beautiful Black Cat"
Black Writers Workshop Children's plays
"Tommy" in Mission Dolores Park
Heirs poetry benefit
Soul Sauce performance
Macario film showing
April Children's Ballet Theater
Bayview Repertory Theater
Opera Guild Talent Bank
Masonic Projects
Grassroots Experience Film Festival

AUGUST

Dance at Glide Urban Center
Point/Counterpoint poetry series (six dates)
"Unfinished Portrait" Black Writers' Workshop (BWW)
"A Play for Me" (BWW)

APPENDIX E (CONTINUED)

"Beautiful Black Cat" (BWW)

Festival of the Leos

Telegraph Hill Dance Troupe (two shows)

Poetry at Galeria (two)

Poetry at Casa Hispana

Poetry at Potrero Hill Neighborhood House

Performance at Potrero Hill

Ghetto music group

Benefit for Retarded Children at YWCA

Poetry at Project Artaud (two)

Teatro de la Calle

Excursion to Gerryville for 40 children

Vanguard Productions Benefit

SEPTEMBER

Three Dance Performance (#3)

Free City Puppets at Bernal Heights Art Fair

B & B Experimental Theater

Chinese Films

United Projects performance

Poetry Reading for Black Man's Free Health Clinic Fair

United Projects Festival

S.F. Art Fair Poetry reading

"No One Man Show" (BWW)

OCTOBER

"Beautiful Black Cat" play

Samantha Thomas dance Master Class (two)

APPENDIX E (CONTINUED)

S.F. Art Commission's Art Festival
Chinatown Film Showing
Joe Perry Jazz performances (four)
Jazz Quartet - at Black Light
Black Light Sunday Happening
Mission Arts Alliance Festival
Casa Hispana performance for Head Start
Performance at Downtown Senior Center
Visitation Valley children's HOLLOWeen show
Hanging Aquino show at S.F. State
Dia de la Raza
Gran Fraternidad Universal HOLLOWeen Party
HOLLOWeen Festival
Youth of Distinction Club concert
Samantha Thomas dance performance

NOVEMBER

Chinatown Film "Marco Polo's Travels"
Chinatown Film "Coral Wonderland"
Black Light Sunday Happening
"Vamboodoo" & "I Ain't No Whore" - plays
Woodrow Wilson High poetry reading
Project Artaud performance
Dia de los Muertos
Lotus Dance Company
Poetry at S.F. Art Institute
Arte del Barrio por Ninos

APPENDIX E (CONTINUED)

Mission Arts Alliance Festival

DECEMBER

Potrero Hill performance

Page Street Boys Club, Free City Puppets

South of Market Papa's Club show

South Park Community Center puppet show

"I Ain't No Whore" play

Ebony Fashion Show

Black Light Sunday Happening

Telegraph Hill Christmas Party

Christmas Senior Citizens concerts (13)

Children's Choir presentation

Library performance

San Francisco Book Fair (four shows)

Teatro Experimental (two)

Bands at Black Light

Lecture-poetry reading at Polytechnic High

American Indian Films showings (five)

Puppet Show, Noe Valley

Hannuka shows at Jewish Community Center (three)

Samantha Thomas dance

Dance Scholarship Gala

Mission Area Youth Council party

The Ghetto, music in the Mission

Raza Hispanidad Festival

Star King School Puppet show

APPENDIX E (CONTINUED)

JANUARY

Puppets in Western Addition
Puppets at Haight Ashbury Children's Clinic
Puppets at Notre Dame High School
Chilean Dance Group performance
Flamenco group at Gran Fraternidad
Oshugatsu Festival - Japanese Community
Band performance at Indian Center
Poetry at Indian Center

FEBRUARY

Black History Week performance at City College
Black History show at John Adams School
"Creation of the World" (BWW)
Princess of Argyle in Noe Valley (three)
Klarna Pinska Youth Symphony
NAP Comics Festival
Dance performance
Valentines Day Party for Richmond workshop participants
Mills College dance performance
Theater & Music for Latin Senior Citizens
Music at Project Artaud
Drama at Artaud
Teatro Experimental Latin Americano

MARCH

African presentation at Art Institute
"Fly Back Black Bird" Black Light

APPENDIX E (CONTINUED)

Western Addition Gallery Opening
Wilson High Poetry Reading
Poetry reading and lecture -- Balboa High School
Asian Arts Festival
Flowing Stream Ensemble at Chinatown Library
African Night at Temple Church
Band at Presbyterian Hospital
Performance at United Projects
Play Production "Pink Error"
Klarna Pinska Youth Symphony
Performance: Jewish Community Center
Performance at Horizons Unlimited
Performance at 633 Peralta
Flowing Stream Ensemble: Richmond Branch
Flowing Stream Ensemble: Mission-Eureka Branch
Poetry Reading North Beach Studio

APRIL

Library Performance of the Dock Brief
James Cunningham Acme Dance Company - 2 performances
Performance Star King New Directions Information Fair
Band performance at St. Peter's
Puppet performance at Speedway Meadow

MAY

Poetry Reading at City Prison
Band performance Presbyterian Hospital
Scheduled performance at St. Peter's
Performance: "El Hijo del Pueblo" U.C. Medical Center

APPENDIX E (CONTINUED)

MAY

Play performance at Noe Valley Nursery School

Puppet performance: Noe Valley

Dance/poetry performance at St. Peter's

Performance at St. Peter's - band

JUNE

Band performance at St. Mary's

Children's performance 5/28

Adult performance 5/28

Library performances June 14 Presidio Branch

Performance of Donald R. Garret in Holly Park

Marilyn Hoff performance - North Beach Branch Library
and Civic Center

Library performance Marina Branch

Performance at Telegraph Hill Neighborhood Center

FUNDS RECEIVED BY N.A.P.

June 1971 - July 1972

City and County
of San Francisco 50,000

Publicity and Ad-
vertising Fund,
C & C, S.F. 50,000

Zellerbach Family Fund 30,000

National Endowment for
the Arts 30,000

San Francisco
Foundation 30,000

\$190,000

